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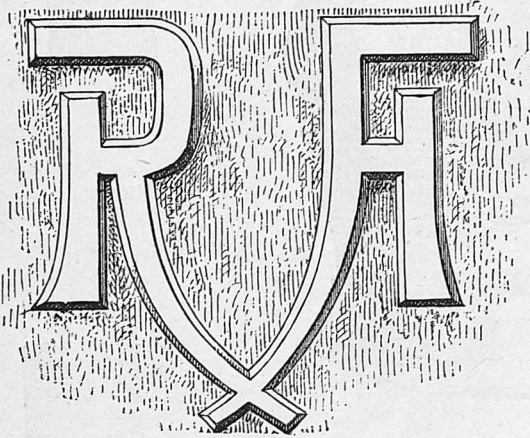
modern times are much smaller than the Liberty. That of Bavaria, at Munich, is less than half as tall; the gigantic statue of St. Charles Borromeo is but twenty-two metres high. The colossus of Rhodes, taking the maximum proportions which tradition attributes to it, would appear as a child beside the great work of Bartholdi.

A PHILADELPHIA ART SCHOOL.

THE Pennsylvania Academy of the Fine Arts, which occupies a magnificent edifice at Broad and Cherry Streets, Philadelphia, is the oldest, and, perhaps, on the whole, the most important art school in America. The Academy building is not only an imposing monumental structure, but the class rooms, the lecture room, and the other apartments devoted to educational uses are large, airy, lighted in the best manner and well supplied with the necessary appliances of a first-class school of art. The collection of art works is valuable, interesting and fairly representative; the library contains a number of rare and costly books; the Phillips collection of engravings, owned by the Academy, is very complete and invaluable for reference; the collection of casts is large and sufficient. The main claim of the institution to respectful con-

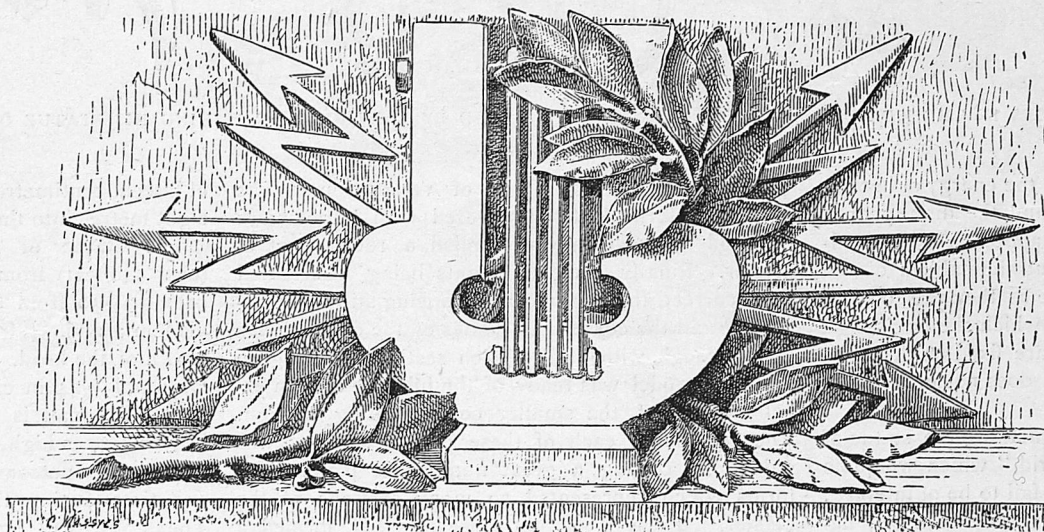
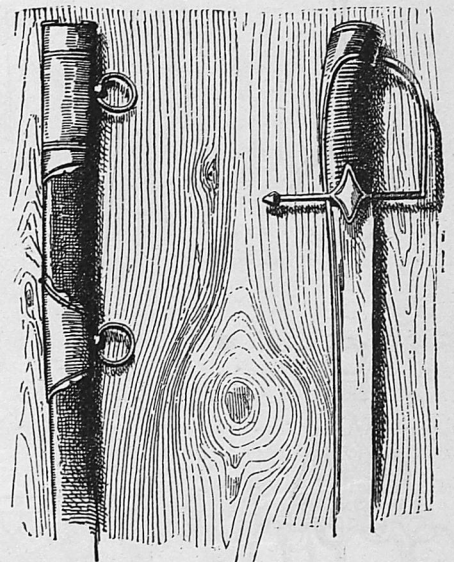
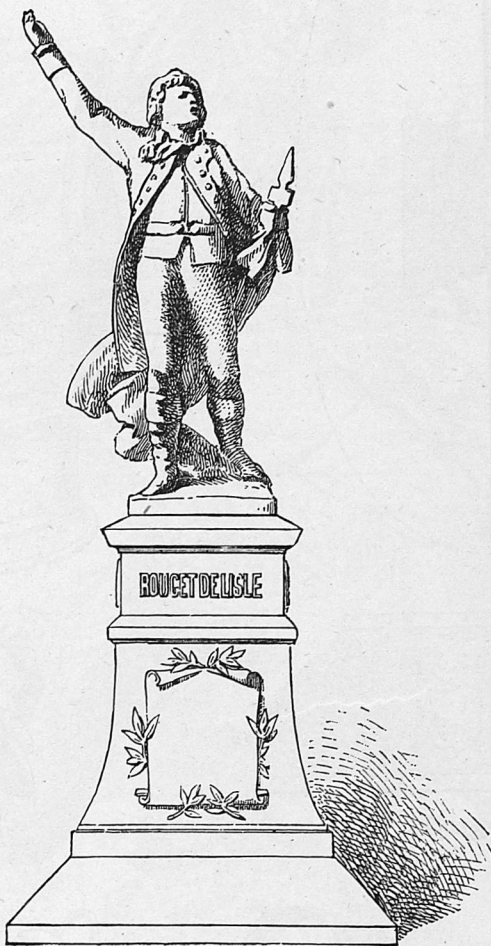
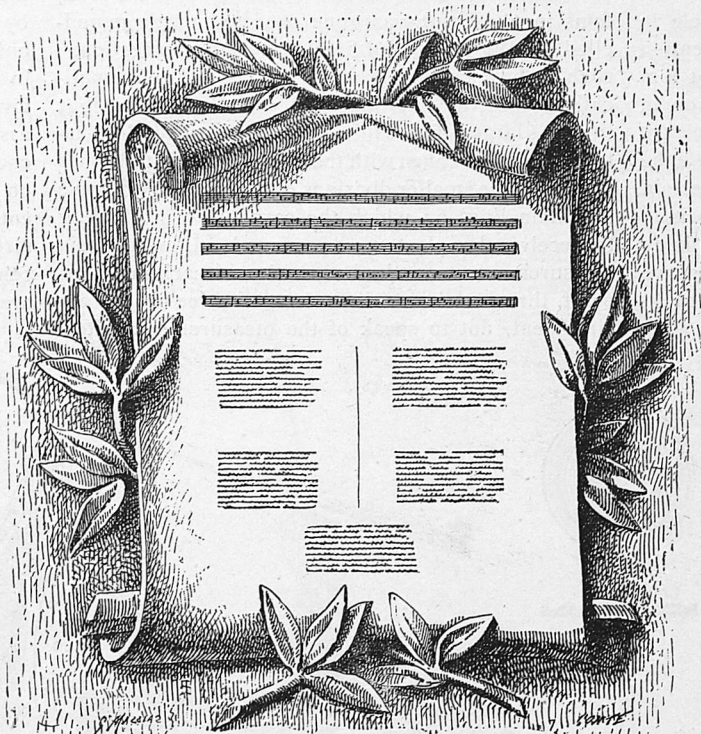
tures on anatomy were delivered by a physician who had no great opinion of the requirements of a congregation of art students.

The managers of the Academy, all of whom, with the exception of one engraver, were bankers and merchants—took much credit to themselves for conducting a free school of art, and they resented suggestions for improvements with as much bitterness as they did complaints about deficiencies. But one result was achieved by representations on the part of the students that their interests could be advanced in this or that fashion—the petitioners were invariably given plainly to understand that it was unbecoming in beggars to be choosers. The consequence was that every student, who could get together sufficient means, went to Europe to obtain—it cannot with propriety be said to complete—his education. Gradually, however, it appeared to dawn upon the managers that there was something anomalous in an art school without anybody to give instruction, and in 1865 Mr. Christian Scheussele was invited to take charge of the classes. This excellent artist and admirable man was an Alsatian by birth, a pupil of Baron Leys and Yvon, and for a number of years before he assumed positive responsibilities as instructor, he was almost the only artist of Phila-



sideration rests, however, upon the educational system which is followed in its class rooms.

The Pennsylvania Academy was founded in 1806, but it was not until about 1855 that an attempt was made, though in a rather perfunctory fashion, to put some classes in operation. Students were permitted to draw from the cast in the daytime all the year round, and on three evenings in the week, during six months in each year. A dark and ill-ventilated cellar was fitted up as an amphitheatre, and here, on three evenings in each week, from the first of October to the last of April, the students who were regarded as being sufficiently advanced, drew from the living model when one was procurable. No instruction was provided, but the older students assisted their juniors to the best of their ability. During each winter weekly lec-



STATUE OF ROUGET DE LISLE AT LONS-LE-SAULNIER. BY A. BARTHOLDI.

DETAILS OF ORNAMENT, AND DE LISLE'S SWORD.

delphia who showed any real interest in the Academy's students. Mr. Scheussele, unfortunately, was in infirm health, while a combination of circumstances militated against any such positive self-assertion on his part as the occasion called for. He was very zealous in the performance of his duties, however, and succeeded in inspiring his pupils with some of his own fine artistic enthusiasm. The annual migration to Europe continued with an even greater energy than before, one of the main results of Mr. Scheussele's teaching being to open the eyes of the students to educational possibilities which were obviously not obtainable on this side of the Atlantic.

When the old Academy building was torn down, in 1869, the institution as a school of art was of very little more consequence than it had been from the be-

ginning. Between the destruction of the old building and the opening of the new one, in 1876, nothing was done in an educational way, except that such students as wished were permitted to draw from the casts in the building where they were stored.

In 1873 certain members of the Philadelphia Sketch Club—an association of young artists and amateurs, which had been founded some thirteen years before by students of the Academy—obtained the use of the club rooms on certain evenings of the week for purposes of study from the living model. This led to the organization of a regular class to which all students, whether members of the club or not, were admitted on equal terms, the charges being limited to actual expenses. Mr. Scheussele would have been invited to take the direction of this class, had it not been known that he was in extremely infirm health. The invitation was accordingly extended to Mr. Thomas Eakins, a pupil of Gérôme, and was accepted with cordiality. Mr. Eakins at once demonstrated not only that he was thorough master of his subject, but that he had a distinct genius for teaching. His pupils developed that enthusiastic regard for him which zealous learners always feel for a master whose superior attainments they unqualifiedly respect, and such was the credit which the class obtained that the applications for admission soon far exceeded the capacity of the rooms.

The Academy resumed operations in its new building under substantially the old conditions, with the exceptions that Mr. Eakins was invited to assist Mr. Scheussele, especially with the night classes; that an entirely competent lecturer on anatomy was found in Dr. W. W. Keen, and that an attempt was made to carry on a sculpture class under the supervision of a professional sculptor. There was, however, the same old obstructiveness and disposition to resent suggestions, no matter how courteously made, on the part of the controlling element in the Board of Management. The relations between Mr. Scheussele and his assistant

were always cordial in the extreme, but the younger and more progressive man was bitterly antagonized from the start by certain of the managers, and in a very brief time self-respect compelled him to sever his connection with the institution. Thereupon the advanced male students hired a room in Juniper Street, started a class of their own with Mr. Eakins as the instructor, and offered, at a moderate charge, thirty-six hours of study per week from the living model against nine hours per week offered by the Academy, together with other advantages in the way of modelling practice and costume and sketch study. This move on the part of the students was a severe blow to the Academy just at a time when the managers were

priding themselves on their magnificent new building, and it resulted in the progressive element in

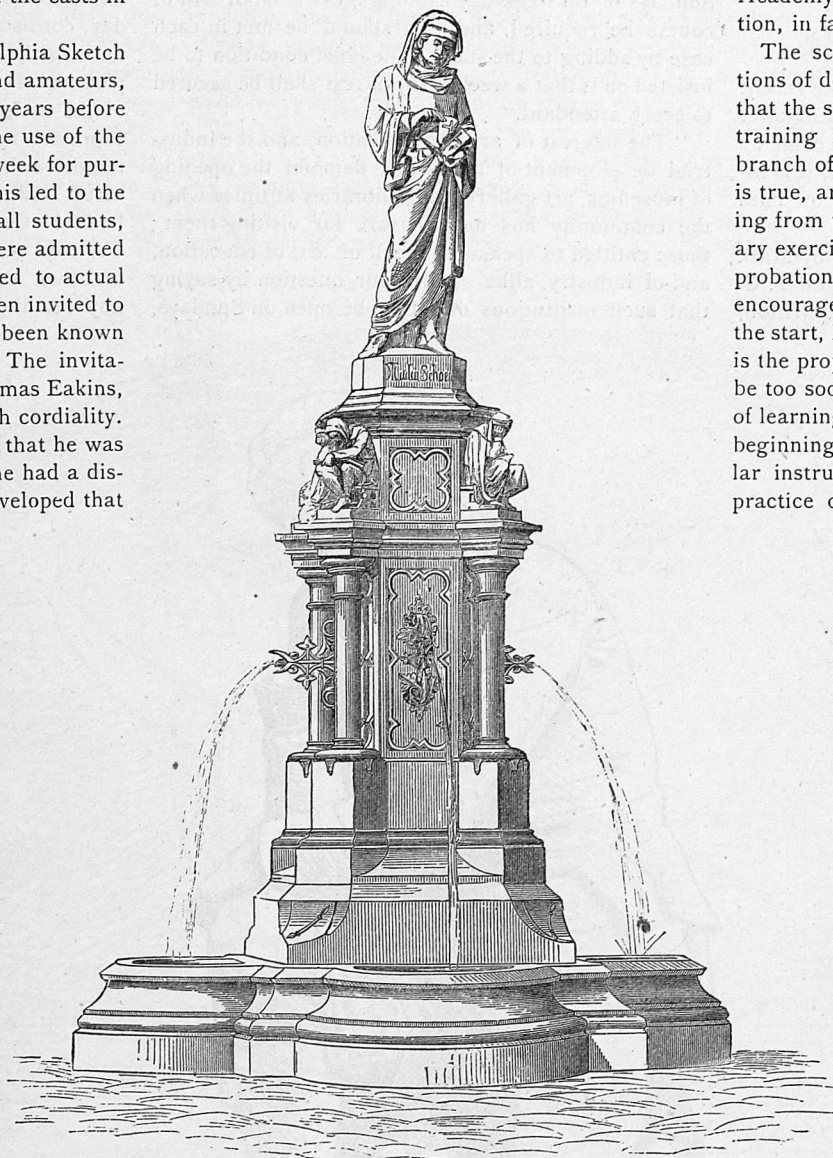
year was out Mr. Eakins was invited to return, and shortly after, on the death of Mr. Scheussele, he was placed in full charge of the school. The Pennsylvania Academy of the Fine Arts, as an educational institution, in fact as well as name, dates from this time.

The scheme adopted and, with certain modifications of detail, followed ever since, is based on the idea that the study of the living model is the best possible training for a painter, no matter what particular branch of art he may intend to take up. Students, it is true, are admitted to the antique school, but drawing from the cast is regarded as strictly a probationary exercise, and so soon as they have passed their probation they are put before the living model and encouraged to work with the brush and colors from the start, Mr. Eakins's theory being that, as the brush is the proper instrument of the painter, its use cannot be too soon mastered, and that there is no better way of learning color than by practising with it from the beginning. It is proper to say, however, that particular instruction is given both in the theory and the practice of color. The separate sculpture class ex-

periment was abandoned at an early date, and after Mr. Eakins's return to the Academy he followed up, under better auspices, the experiment begun in the Juniper Street class, by exercising all the students, at stated intervals, with the modelling tools, the particular object sought by this practice being to compel them to view the figure from all sides and to obtain a keener appreciation of its solidity and rotundity than could be obtained by drawing or painting alone. The value of modelling as an accessory to the education of a painter has been abundantly demonstrated by experience. Both Gérôme and Bonnat have spoken very enthusiastically on this point, and Bonnat, when he heard of the experiment made at the Pennsylvania Academy of the Fine Arts, declared that it was a most important one, and announced his intention of trying it himself so soon as his new atelier should give him the necessary facilities.

Mr. Eakins is an accomplished anatomist, and is profoundly impressed with the importance of liberal

provision for anatomical study in an art school aiming to be first-class. Consequently the Academy, in addition to the instructive lectures of Dr. Keen, affords abundant, not to say superabundant, opportunities for dissections. Perspective is adequately provided for in a series of lectures delivered each winter by Mr. Eakins, but lectures on the history of art and kindred subjects are called for if the institution is to cover the ground it should. So far as it goes, however, the instruction given at this Academy is exceed-



FOUNTAIN FOR THE COURT OF THE MUSEUM OF COLMAR. BY A. BARTHOLDI.



"THE MALEDICTION OF ALSACE." GROUP BY A. BARTHOLDI.

as would give the institution a proper standing as an art school in the eyes of the public. Before the

ingly thorough. The free school idea has been recently abandoned, and a fee schedule has been

adopted—the fees, however, being exceedingly moderate in amount, considering the advantages offered.

SIGMA.

SUNDAY OPENING OF MUSEUMS.

THIS question was warmly discussed at the recent Social Science Congress at Huddersfield, England. As it is one which, in all probability, will soon come up in this country, and in New York especially, it is interesting to note the arguments advanced on both sides.

Papers in the affirmative were contributed by Mark H. Judge, of the Sunday Opening Society, and T. C. Horsfall; and in the negative by the Rev. J. Gritton, of the Resisting Society, and C. Hill, of the Sunday Rest Society. Mr. Judge dwelt a good deal on the general consensus of opinion in favor of continuing the Sunday opening of museums, galleries and libraries in cities where the plan had once been adopted. Both parties believed that the workmen were on their side.

"The theory of Sabbatarianism of 'no work on Sunday,'" said Mr. Judge, "is very little in harmony with their practice of supplying masters and teachers to Sunday-schools in all parts of the country. No light work was this teaching in the Sunday-schools of our great towns before school boards were established, when so many of the young were destitute of any other schooling whatever. Sunday teaching in schools is looked upon as lawful, because it is considered as 'doing good.' Just so. In this the Sabbath observers and the Sunday observers are agreed. Sabbatarians can see that it is a good and a wise thing to provide instruction and recreation for the young on Sundays, and Sunday observers who ask for the opening of museums on that day only go a little farther in saying that it is equally necessary to make similar provisions for adults. On Sunday, thousands would thankfully enter the domain of pure recreation and instruction; yet these thousands, yearning for a higher life, are still, in too many instances, denied the simple privilege of entering museums and art galleries on the leisure day of the week, and the more the question of time and arrangement as regards the public use of museums and picture galleries is considered, the more apparent becomes the great waste of opportunity which is permitted, by which one-seventh of man's existence is sacrificed to a false application of a most beneficent law—a law never meant to be applied to these institutions, as though they were so many factories, or workshops, instead of temples of rest from labor.

"The time when people, with few exceptions, are free from the engrossing cares of business, when their minds are open to receive impressions that might brighten future days, and ease the burden which so many have to carry through life, is the time of all others when museums should be open; at least, so thought the late Dean Stanley, and those associated with him in the formation of the Sunday Society in 1875.

"The principal objection now urged against extending the Sunday opening of these institutions is that it would rob the attendants of a weekly day of

rest. This objection would have some force, if at any of those already opened on Sundays it had been shown to be the case. Whether museums are opened on Sundays or on week-day evenings, extra labor will of course be required, and this should be met in each case by adding to the staff. The chief condition to be insisted on is that a weekly day of rest shall be secured to every attendant.

"The interest of art and education, and the industrial development of the people demand the opening of museums, art galleries, and libraries at times when the community has most leisure for visiting them; those entitled to speak on behalf of art, of education, and of industry, alike answer our question by saying that such institutions ought to be open on Sundays,

that further deflections from a good law are to be encouraged because deflections already exist. It is here that I would remark on the plea that inasmuch as certain public institutions are already open on the Lord's day, consistency demands the opening of others, and necessarily—as to this plea—of all. Does not this plea warrant the use of an argument from the thin end of the wedge? It is often laughed at, and the fears expressed by it quieted by the assurance that we need not drive the wedge home; but do men ordinarily insert a wedge with any other motive than to drive it home? Certain public institutions are open on Sunday; be consistent and open some half dozen more, and then stop. But we shall not be consistent while any remain closed. Let us be consistent by withdrawing the wedge and allowing the opened crack to disappear. If we advance in the direction already taken by opening Kew Gardens, Hampton Court, and the Painted Chamber at Greenwich, and add to them certain other places, we shall advance, sooner or later, to the throwing open of places for which, now, no plea is made on this side the Channel. This danger increases the anxiety of many friends of the Lord's day and of the people to secure consistency between our action in this whole question and the law of a weekly rest day for all men in all ages and all lands. We wish to see, not an increase of labor by the opening of fresh places of recreation and amusement on the day of rest, but the cessation of existing work and the enjoyment by all of a boon so needful and so gracious.

"But I advance to consider another plea. It is said with much truth that at present there are multitudes of men to whom on the Lord's day only the house of prayer and the drinking-shop are open; that they will not go to the first, and had better not go to the second; and it is concluded that on this account our public institutions should be opened to them as a place of refuge from the insalubrity of their homes, the dulness of the church, and the demoralization of the drinking-shop. This plea will come with very various force to the man who has deep religious convictions, and to the man who regards religion lightly and with indifference. I am inclined to deal with it thus. The insalubrity of the homes of the poor and their separation from religious ordinances are both due very largely to the drinking habits of the people, and these spring from the extreme facility for obtaining drink, and the allurements which traders in

drink throw around their business. Let us then do all in our power to free the Lord's day from the traffic by closing the public-house and the club on that day. At the same time let us seek in every prudent way to improve the dwellings of the poor, and to elevate the people by education and by bringing to bear on them the sanctifying influences of Christianity. Their happiness depends on the development of their family life on Christian lines, and this can only be effected by such influences as will at once consolidate the family and beautify the home. Now the habit of attendance at public places of recreation has generally the effect of dividing the family, and it becomes a substitute for home comforts and home endearments."

On the question of the effect that the opening of



MARBLE STATUE OF CHAMPOLLION. BY A. BARTHOLDI.

FAC-SIMILE OF A DRAWING BY THE ARTIST.

and they are equally unanimous in maintaining that the conditions under which our museums and art galleries should be open must be such as will insure for every attendant a weekly day of rest."

Rev. John Gritton, in reply, referring to the argument that drinking saloons and other dangerous places are allowed to remain open on Sunday while educational institutions are closed, said: "Human law falls short of its ideal perfectness, and so irregularities obtain place, and exceptions, not really for the well-being of the community, are permitted; but the wise man will do all in his power to secure the good contemplated by law, and to make the actual as near to the ideal as possible; and he will certainly not fall into the mistake of holding that two blacks make a white, or